

MUSEUM OF THE MOVING IMAGE

CALENDAR ADVISORY (SEPTEMBER 16, 2019)

OVERVIEW OF PROGRAMS AND EXHIBITIONS, LATE SEPTEMBER–OCTOBER 2019

Major series include *See It Big! Ghost Stories*, a Bill Forsyth retrospective, and *No Joke: Absurd Comedy as Political Reality* and theatrical engagements of *In My Room* and *Kinetta*

Additional programs will be added as confirmed. Please see below for major screening series, New Releases, and highlighted events.

SCREENING SERIES & NEW RELEASES

SERIES

See It Big! Ghost Stories

SEPTEMBER 20–OCTOBER 20, 2019

Cinema has been a ghostly medium from the beginning, with its propensity for photographic effects and superimpositions, its evocation of psychic spaces, and its ability to capture distant, long-lost pasts in motion. This edition of *See It Big!*, the Museum's signature big-screen series, presents a survey of fifteen of the greatest ghost stories committed to film. These are movies to see and share in the theater, experiences of enveloping darkness and echoing whispers. The films are *Ugetsu* (Kenji Mizoguchi, 1953, 35mm); *The Phantom Carriage* (Victor Sjöström, 1921, 35mm) presented with live musical accompaniment by Makia Matsumura; *The Ghost and Mrs. Muir* (Joseph L. Mankiewicz, 1947); *Portrait of Jennie* (William Dieterle, 1948, 35mm); *Personal Shopper* (Olivier Assayas, 2016); *The Innocents* (Jack Clayton, 1961) paired with *The Others* (Alejandro Amenabar, 2001, 35mm); *Empire of Passion* (Nagisa Oshima, 1978, 35mm); *Pulse* (Kiyoshi Kurosawa, 2001, 35mm); *Beloved* (Jonathan Demme, 1988, 35mm); *Beetlejuice* (Tim Burton, 1988, 35mm); *The Innkeepers* (Ti West, 2011, 35mm); *Poltergeist* (Tobe Hooper, 1982, 35mm); *House (Hausu)* (Nobuhiko Obayashi, 1977, 35mm); *Kwaidan* (Masaki Kobayashi, 1965, 35mm); and *Insidious* (James Wan, 2010, 35mm). *See It Big!* is co-programmed by Curator of Film Eric Hynes, Assistant Curator of Film Edo Choi, and *Reverse Shot* editors Jeff Reichert and Michael Koresky. [Schedule & Tickets](#)

NEW RELEASE

América

SEPTEMBER 13–22: EXCLUSIVE U.S. THEATRICAL RUN

In this *New York Times* "Critic's Pick," three brothers become the main caregivers for

their beloved aging grandmother, América. Erick Stoll and Chase Whiteside's feature documentary debut, which premiered to critical acclaim at the True/False Film Festival, offers a privileged vantage on interactions rarely shown but widely experienced by anyone who has cared for or been cared for by loved ones. Affection emanates from the screen. "A sublime, magical masterpiece"—Joshua Oppenheimer. Following the Museum's run, *América* will make its TV broadcast debut on *POV* on October 7. [View trailer](#) | [Press release](#) | [Schedule & Tickets](#)

NEW RELEASE

The Sound of Silence

SEPTEMBER 20–29

Through his job as a New York City "house tuner," Peter (Peter Sarsgaard) works to tune discordant ambient noises that adversely affect his clients' moods. When he takes on the particularly difficult case of Ellen (Rashida Jones), Peter finds that the mysteries of the soul may be even greater than the mysteries of sound. Directed by Michael Tyburski. An IFC Films release. (On Sep 22, *Science on Screen* will host a special screening followed by a conversation with Michael Tyburski and physicist Janna Levin.) [View trailer](#) | [Schedule & Tickets](#)

SERIES

Five by Forsyth

With Bill Forsyth in person on Oct. 6 with *Housekeeping*

SEPTEMBER 27–OCTOBER 6

The opening credits of Bill Forsyth's 1979 debut film *That Sinking Feeling* tell us "The action of this film takes place in a fictitious town called Glasgow. Any resemblance to any real city called Glasgow is purely coincidental." This gently ironic disclaimer points to both the authentic low-key naturalism and inventive fable-like quality of Forsyth's films. In conjunction with Film Movement's re-release of his breakthrough film *Gregory's Girl* (opening October 4 at Film Forum in Manhattan), MoMI is presenting a quintet of films by the Scottish director, a body of work that favors observation and character over plot, crafted by a filmmaker who has the patience and insight to let his movies breathe, and to follow the lead of their unpredictable and endearing characters. The films—all presented in 35mm—are ***That Sinking Feeling*** (1979), ***Comfort and Joy*** (1984), ***Breaking In*** (1989), ***Local Hero*** (1983), and ***Housekeeping*** (1987). Organized by Curator-at-Large David Schwartz. [Schedule & Tickets](#)

SERIES

No Joke: Absurd Comedy as Political Reality

With personal appearances by The Yes Men and PFFR, and a live video discussion with Tim Heidecker and Gregg Turkington

OCTOBER 9–NOVEMBER 10

This fourteen-program series chronicles some of the most inventive and ingenious ways artists—from Charlie Chaplin to The Yes Men—have reckoned with their political

environments. The series features work by filmmakers and other entertainers who are producing comedy and satire at a time when reality seems too absurd to be true. The series includes ***Mister America*** (2019), the new pseudo-documentary by the comedy duo Tim Heidecker and Gregg Turkington (which will be presented at multiple venues on the same night); ***General Idi Amin Dada: A Self Portrait*** (Barbet Schroeder, 1974); ***Starship Troopers*** (Paul Verhoeven, 1997); ***The Coca-Cola Kid*** (Dušan Makavejev, 1985); William Klein's ***Mr. Freedom*** (1969); Bruno Dumont's ***Li'l Quinquin*** (2014) and ***Coincoin and the Extra-Humans*** (2018); Spike Lee's ***Bamboozled*** (2000); Chaplin's ***Monsieur Verdoux*** (1947); Scorsese's ***The Wolf of Wall Street*** (2013); the Adult Swim TV series ***Xavier: Renegade Angel***, with creators PFFR in person; and ***TV Carnage***, by Ontario artist Derrick Beckles. Among other special events are Heidecker and Turkington's 2017 comic epic ***The Trial***, followed by a live video conversation with the duo, and ***An Evening with The Yes Men***, featuring the activist prankster team of Andy Bichlbaum and Mike Bonnano in person for a conversation with clips of their greatest stunts. Organized by Max Carpenter, guest curator. Special thanks to Eric Hynes, Nellie Killian, Jonathan Rosenbaum and Daniel Witkin for their conversations and suggestions. [Press release](#) | [Schedule & Tickets](#)

NEW RELEASE

In My Room

OCTOBER 11–20: EXCLUSIVE NEW YORK THEATRICAL ENGAGEMENT

The latest film from rising German filmmaker Ulrich Köhler follows a man who is lost in life and beset by a recent passing. Armin has nowhere to go and just as little to show for himself. Fate—or something like it—intervenes when he awakes one morning to discover that seemingly all of humanity has disappeared. It is a situation ripe for self-discovery, but the gift of maximum freedom comes with complications. "A film of meticulous details and sly, subtle ironies... Köhler takes a disarmingly realistic and restrained approach to a fantastical premise: the eternally popular fantasy of the last man on earth," wrote Dennis Lim, *Film Comment*. A Grasshopper Film release. [View trailer](#) | [Schedule & Tickets](#)

NEW RELEASE

Kinetta

Yorgos Lanthimos's debut feature, never before released in the United States

OCTOBER 18–27

Never before released in the United States, the extraordinary debut feature of celebrated international auteur Yorgos Lanthimos, *Kinetta* (2005), takes place in a desolate Greek resort town where three tenuously connected people are motivated by mysterious impulses. A plain-clothes cop pursues triple passions for cars, tape recorders, and Russian women; a lonely, lovesick clerk works as a part-time photographer; and a hotel maid aspires to be an actress through unconventional methods. Together with *Dogtooth* and *The Alps*, Lanthimos's first three films defined the Greek New Wave before he shifted to English-language films, including Academy

Award nominees *The Lobster* and *The Favourite*. A Kino Lorber release. [View Trailer](#) | [Schedule & Tickets](#)

In addition, the Museum continues to present programs in its ongoing series ***Changing the Picture, Fist and Sword*** (***Master Z: Ip Man Legacy*** on October 4); ***Always on Sunday: Greek Film Series*** (Michael Cacoyannis's ***Electra*** on October 13); ***New Adventures in Nonfiction, Jim Henson's World***, and ***Science on Screen***.

HIGHLIGHTED EVENTS

The Phantom Carriage

Victor Sjöström's silent 1921 masterpiece with live music by Makia Matsumura
SATURDAY, SEP. 21, 2:00 P.M.

One of the most innovative and influential silent films of all time, this cornerstone of Swedish cinema from Victor Sjöström—best known to international audiences as the star of Ingmar Bergman's *Wild Strawberries*—has a brilliant central Dickensian conceit: Every New Year's Eve, Death himself rounds up fresh souls for the afterlife, and the last person to die before the clock strikes twelve must take over the Grim Reaper's route. From this, star-director Sjöström weaves a tale of one man's redemption that mixes sentiment and horror, and which inspired filmmakers from Bergman to Kubrick. Presented in 35mm; part of *See It Big! Ghost Stories*. [Info & Tickets](#)

Tuning in to *The Sound of Silence*

With director Michael Tyburski in conversation with physicist Janna Levin, a *Science on Screen* event

SUNDAY, SEP. 22, 4:00 P.M.

As part of the ongoing series *Science on Screen*, this special screening of *The Sound of Silence*, will be followed by a conversation with Tyburski and Levin about the effects of sounds of which we are not typically aware. [Info & Tickets](#)

Disreputable Cinema presents *The Ninth Configuration*

SATURDAY, SEP. 28, 7:00 P.M.

In William Peter Blatty's rarely revived, mind-shattering first feature (as director and writer), Stacy Keach headlines an impressive cast of character actors as an unhinged Marine psychiatrist who encourages patients in his mental hospital to act out their bizarre fantasies in order to heal themselves. Though met with apathy from the public during its initial release, *The Ninth Configuration* has since gained a cult following thanks to its singular tone, narrative ambition, thematic similarities to *The Exorcist*—for which Blatty won an Academy Award for adapting his own novel—and for transcending the barrier between genre and arthouse filmmaking. Presented in 35mm. [Info & Tickets](#)

Bill Forsyth in person with *Housekeeping*

SUNDAY, OCT. 6, 2:00 P.M.

Bill Forsyth's first American film (released in 1987) is a minor miracle, an achingly beautiful adaptation of the novel by Marilynne Robinson. Set in the Pacific Northwest in the 1950s, it follows two orphaned sisters who live with their eccentric aunt (in a career performance by Christine Lahti). The period detail, with production design by Adrienne Atkinson, and photographed by the great Michael Coulter (*The Long Day Closes*), perfectly grounds this whimsical film, described by Jonathan Rosenbaum as "a feminist Huckleberry Finn, a film to be savored rather than gulped." Following the screening, Forsyth will participate in a conversation. [Info & Tickets](#)

An Evening of *Xavier: Renegade Angel*

With PFFR in person

FRIDAY, OCT. 11, 7:00 P.M.

The Adult Swim TV series *Xavier: Renegade Angel* is a brain-scrambling indictment of liberal white culture in all of its abject forms. Each episode follows an unapologetic onslaught of philosophical diatribes and pun-filled verbiage issuing from a goat-legged humanoid who wanders like an awkward shaman in a computer-generated desert. This beast-man continually unleashes his abusive presence on unassuming nowhere towns, usually causing a town-wide or civilization-wide catastrophe. Following the screening the creators, known collectively as PFFR, will participate in a discussion. Part of the series *No Joke*. [Info & Tickets](#)

An Evening with The Yes Men

SUNDAY, OCT. 13, 7:00 P.M.

Activist prankster duo The Yes Men (who go by the pseudonyms Andy Bichlbaum and Mike Bonnano) have spent the past two decades trolling corporate power and government corruption through an inventive blend of hoaxes and infiltration stunts. Masquerading as spokespeople for Dow Chemical and ExxonMobil, designing fake websites for George Bush's 2000 campaign and the WTO, and distributing fake physical copies of *The New York Times*, *The New York Post*, and *The Washington Post*, The Yes Men have used mass media to force major world players to publicly confront their roles in some of the worst disasters and schemes of modern times. Andy and Mike will join us for an evening in which we will screen and discuss some of their greatest stunts as well as some of their collaborative pranks. Part of the series *No Joke*. [Info & Tickets](#)

ON VIEW IN THE GALLERIES

Creatures from the Land of Thra: Character Design for The Dark Crystal: Age of Resistance

THROUGH FEBRUARY 23, 2020

Part of the core exhibition *Behind the Screen*. [Press Release](#) | [More Info](#)

Don't Forget the Pictures: Glass Slides from the Collection

THROUGH OCTOBER 20, 2020

In the Amphitheater Gallery. [Press Release](#) | [More Info](#)

Selections from Under the Subway Video Art Night

THROUGH SEPTEMBER 29, 2019

In the Video Screening Amphitheater. [More Info](#)

The Jim Henson Exhibition

ONGOING

Second floor. [More Info](#)

Behind the Screen

ONGOING

Second and third floors. [More Info](#)

COMING SOON

Stanley Kubrick's 2001: A Space Odyssey—The Exhibition

OPENING JANUARY 18, 2020

In the Changing Exhibitions Gallery. [Press Release](#) | [More Info](#)

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Press Contact: Tomoko Kawamoto, tkawamoto@movingimage.us / 718 777 6830

MUSEUM INFORMATION

Museum of the Moving Image advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and industry leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Free Friday Nights: free gallery admission every Friday, 4:00 to 8:00 p.m. presented by the Richmond Country Savings Foundation. Additionally, this program is supported, in part, by public funds from the New York City Department of Cultural Affairs.

Film Screenings: Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on category of membership). Advance purchase is available online. Ticket purchase includes same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: <http://movingimage.us/support/membership>

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit movingimage.us.